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GRADE 12 DIPLOMA EXAMINATION

English 33

Part A: Written Response

January 1987

Alberta
EDUCATION

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**GRADE 12 DIPLOMA EXAMINATION
ENGLISH 33**

PART A: Written Response

GENERAL INSTRUCTIONS

This examination consists of **THREE** sections. Read the **WHOLE** examination before you begin to write. Complete **ALL** sections.

Total time: 2½ hours

Budget your time carefully.

The three sections of the test are as follows:		Page Number
Section I:	Personal Response to Literature Suggested time: 75 minutes (1¼ hours) Value: 50% of this examination	2
Section II:	Functional Writing Suggested time: 45 minutes (¾ hour) Value: 30% of this examination	11
Section III:	Response to Visual Communication Suggested time: 30 minutes (½ hour) Value: 20% of this examination	19

You may use a **DICTIONARY** and a **THESAURUS**.

Space is provided for **PLANNING AND DRAFTING** and for **REVISED WORK**.

Please write your revised work in blue or black ink.

**DO NOT WRITE YOUR NAME ANYWHERE
IN THE TEST BOOKLET.**

JANUARY 1987

SECTION I: PERSONAL RESPONSE TO LITERATURE

Read the two selections that follow and complete the assignment on page 3.

Selection One:

from SUITCASE LADY

Night after night, the woman with the red hair and the purple dress sits in the harsh light of a 24-hour doughnut shop on Queen Street West.

Somewhere in her bleary eyes and in the deep lines of her face is a story that probably no one will ever really know. She is taking pains to write something on a notepad and crying steadily.

She calls herself Vicomtesse Antonia The Linds'ays. She's the suitcase lady of Queen Street.

No one knows how many women there are like her in Toronto. They carry their belongings in shopping bags and spend their days and nights scrounging for food. They have no one and nowhere to go.

When she is asked how people treat her, the answer is very matter-of-fact: "Some give money. Some are very polite and some are rude."

In warm weather, she passes her time at the big square in front of City Hall. When it's cold she takes her suitcase west to the doughnut shop.

The waitresses who bring food to the woman look upon her with compassion. They persuaded their boss that her sitting does no harm.

Where does she sleep? "Any place I can find a place to sleep. In the park, in stores — like here I stay and sit, on Yonge Street." She shrugs. Sometimes she goes into an underground parking garage.

She doesn't look like she knows what sleep is. "This week I sleep three hours in four days. I feel tired but I wash my face with cold water and I feel okay." Some questions make her eyes turn from the window and stare hard. Then they well over with tears. Like the one about loneliness. "I don't talk much to people," she answers. "Just the elderly, sometimes, in the park."

Christie McLaren

Selection Two:

from JUST THINKING

At the age of eighteen I spent several months with three companions in a part of the Canadian woods where no Indian or trapper had ever been. We were often as quiet as the wilderness itself.

Once, for two days and a night, I was lost from the others. I built a fire and stayed where I was, certain that they would find me eventually. Wolves howled, closing in, but I knew they would not attack me. Occasional loons cried out, sounding like French locomotives. Owls hooted, perhaps to report to other owls that the intruder looked harmless but was too big to eat.

I cannot recall that I felt lonely, even then, when I was more alone than most people can be nowadays. There was plenty to think about. Indeed, it is only when one is alone

and undistracted that one can make a real acquaintance with one's self. Whatever it is that you recognize as "you" is what goes on in your mind, heart, spirit and imagination, quite free of outside stimulus. And knowledge of that self is, in a sense, all the actual knowledge you can ever have; the rest is in books or other people's heads. We still pay lip service to the ancient counsel, "Know thyself"; you can't know anybody else the same way.

The opportunities to be alone and undisturbed are no longer easy to find. We have grown so accustomed to the clamor of human activity that we accept it as inescapable. Most of us have even come to regard thoughtful solitude as unnatural. The shocking implication is that the human spirit must be diverted from the calamitous temptation of its own company.

When I was a boy it was expected that every boy would spend hours gazing at the sky — "daydreaming," as it was called. Few objected to this; most people understood that the "dreamers" grew up to become the doers.

Philip Wylie

Section I: Personal Response to Literature Assignment

The selection from "Suitcase Lady" reveals a person for whom being alone has become a negative experience. The selection from *Just Thinking* reveals a person who believes that being alone can be a positive experience — a chance for someone to learn about himself or herself.

WRITE ABOUT A TIME OF BEING ALONE. BASE YOUR WRITING ON *EITHER* YOUR OWN EXPERIENCE *OR* THAT OF A CHARACTER STUDIED IN YOUR HIGH SCHOOL ENGLISH CLASSES. DO NOT WRITE ABOUT THE EXPERIENCES OF THE CHARACTERS IN "SUITCASE LADY" OR *JUST THINKING*.

In your writing BE SURE to

- describe the time of being alone
- examine the feelings and attitudes that resulted from being alone
- explain the effects of being alone

Present your ideas in any PROSE form that will make your writing interesting.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 6 and 8.

Section I: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for Revised Work on pages 7 and 9.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 8.

Section I: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for Revised Work on page 9.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

Section I: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

GO ON TO SECTION II

SECTION II: FUNCTIONAL WRITING

Read the imaginary situation described below and complete the assignment that follows.

THE SITUATION

Your graduating class at Nalwen Composite High School has decided to give an end-of-semester party tomorrow to honor and thank one of your favorite teachers. Plans have been made, and everyone in the class is involved. YOU have been elected to make a speech on behalf of the class and to present a small gift — a token of appreciation.

In order to perfect your speech, you decide to write it out beforehand.

THE ASSIGNMENT

IN THE SPACE PROVIDED, WRITE OUT YOUR ENTIRE SPEECH AS YOU INTEND TO PRESENT IT.

Be sure that the answers to the following questions can be found in your speech:

- **What are the teacher's qualities that your class appreciates most?**
- **What memories will your class and teacher treasure most?**
- **How has the teacher influenced you and other members of the class?**

Use an appropriate tone in your speech.

PLEASE NOTE: You should write about someone you know. However, to keep identities anonymous, NAME THE TEACHER MR. or MS. JONES.

DO NOT NAME YOUR SCHOOL OR YOURSELF ANYWHERE IN YOUR WRITING. Name the school Nalwen Composite High School.

Section II: Functional Writing

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 14 and 16.

Section II: Functional Writing

REVISED WORK

[illegible]

There is additional space for Revised Work on pages 15 and 17.

Section II: Functional Writing

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 16.

Section II: Functional Writing

REVISED WORK

[illegible]

There is additional space for Revised Work on page 17.

Section II: Functional Writing

PLANNING AND DRAFTING

Section II: Functional Writing

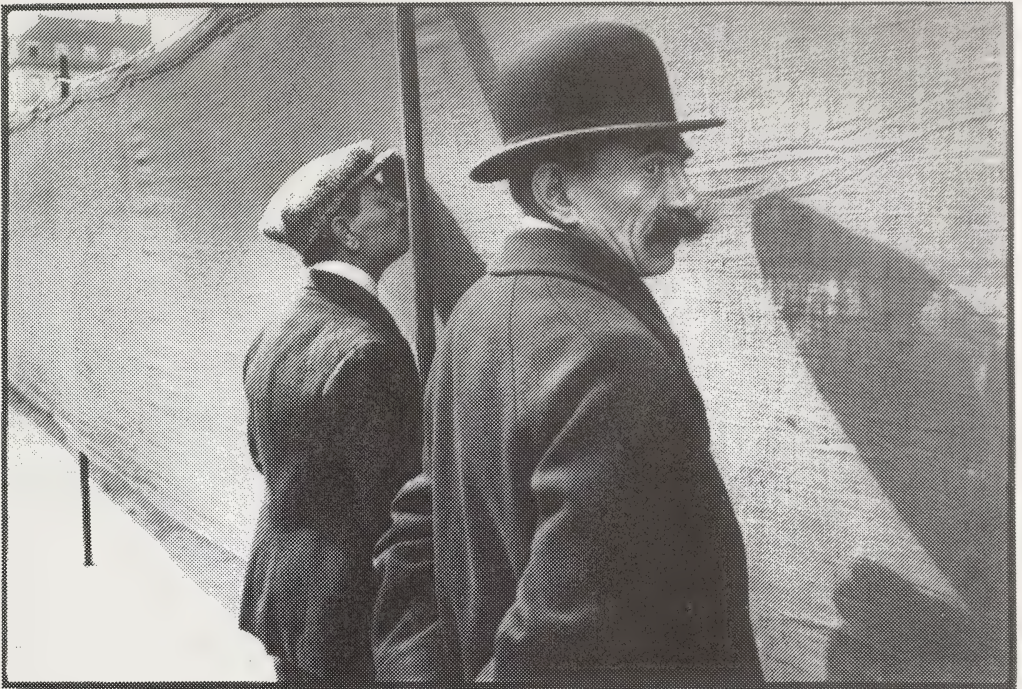
REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

GO ON TO SECTION III

SECTION III: RESPONSE TO VISUAL COMMUNICATION

Examine the photograph and complete the TWO assignments that follow. Complete each assignment in paragraph form.



Section III: Response to Visual Communication – Assignment 1

PLANNING AND DRAFTING

Section III: Response to Visual Communication - Assignment 1

1. In the photograph there is a fabric screen or curtain with two men standing on one side of it. What do you think is on the other side of the screen? Use details from the photograph to support your answer. Answer in paragraph form.

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Section III: Response to Visual Communication – Assignment 2

PLANNING AND DRAFTING

Section III: Response to Visual Communication – Assignment 2

- Often a photograph will have a caption under it that helps to identify the theme or main idea. Suggest a caption for the photograph. Use details from the photograph to explain why your caption is appropriate. Answer in paragraph form.

REVISED WORK

[illegible]

CREDITS

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